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the Fine Arts, and will open about November 10th in the Albright Gallery. In January it will be shown in the Chicago Art Institute and in the City Museum, St. Louis, in February.

The new lecture hall of the Metropolitan Museum has recently been completed and will be put into active service in the autumn, when members and others will be afforded the privilege of lectures on topics associated with the arts represented in the Museum collections. There will probably be two courses of members' lectures given during the winter season. These will be inaugurated, it is announced, by a course of six lectures on Egyptian Art by Albert M. Lythgoe, Curator of the Egyptian Department, to begin early in November in connection with the opening of the new Egyptian galleries.

The Chicago Art Institute purposes to exhibit before the end of the winter a collection of about twenty-five pictures by Anglada Camarasa, an eminent Spanish painter, whose name is not only associated but ranked with those of Sorolla and Zuloaga, already familiar to Americans.

The City Museum, St. Louis, is showing until November 17th the exhibition of oil paintings set forth during the summer in the Albright Gallery, together with groups of sculpture by Robert Porter Brighurst and paintings by Frederick Oakes Sylvester, both of whom are western artists.

The Fine Arts Federation of New York has undertaken to establish a register of Public Art in New York. The Boston Museum of Fine Arts started such a register more than a year ago and has found it of frequent public service. Every city should have one.

During the summer an admirable little exhibition of paintings by contemporary American artists has been shown in Portland, Oregon, under the auspices of the Portland Art Association.

At the Albright Gallery, Buffalo, an exhibition of selected water colors was held from September 14th to October 15th in conjunction with a special exhibition of twenty-three paintings by J. Alden Weir. A group of twelve dry-points by Mary Cassatt was made a special feature of the former.

The Milwaukee Art Society will open their new building, which affords an exhibition gallery 65x40 feet in dimensions, about the first of November with a loan exhibition contributed by local collectors.

As the result of a recent competition, scholarships in the American Academy in Rome have been awarded as follows: in architecture to George Simpson Keyl, of Denver; in sculpture to Harry Dickinson Thrasher, of New York; and in painting to Ezra Winter, of Chicago.

### SOME QUERIES

Correspondence is invited from subscribers concerning forward movements in the field of art, and to this end the Editor addresses the following questions to readers of ART AND PROGRESS:

What is being done in your locality toward civic improvement?

Has your city or town secured from experts a plan for future development?

Have you an Art Museum or Gallery? Are you decorating your Public Schools?

Have you a fine public building, a park, a piece of sculpture, or a fountain of which you are proud? If so, are photographs obtainable?

### AN OPEN LETTER

TO THE EDITOR OF ART AND PROGRESS:

The question of tariff on Art has been agitated for years under the supposition that it directly influences the patronage of American production—paintings and sculpture by American artists. I am of the opinion, however, that in this we have been pulling on the wrong string—that publicity, enthusiasm, frankly voiced, alone can accomplish the desired end.

Why is it that the paintings of the old